

LILLIAN LORRAINE IN "THE PASSING SHOW OF 1916" of the WINTER GARDEN.

Theatre-perhaps it is best to say but the public. downstairs in order to distinguish it from the entertainment fathered by the No costumes of previous years have

musical show are things that are not spoken drama. to be found anywhere else and cannot be purchased by any manager in the was of the stage-stagy. But the unique in his ability to supply the wittiest of these popular travesties,

be bereft of summer joy without his cinema here. ministrations need not worry. The It is on something like the expan- a rival of the spoken drama. Follies of this year of grace will not fail in their power to amuse a whit sors once they are in the form they should be. There is plenty of talent mildly decorative. So there are with He said:

HERE IS DRAMA.

"Justice" will be seen but for wo weeks more at the Candler Theatre. It is typical modern tragedy in the sordid and colorless mood of Galsworthy, leading nowhere and ending on an un resolved chord. The play is acted with an unusual approach to per fection and should not be missed.

"The Cinderella Man" modern fairy tale which shows how fond the public is of the play which not only tells a story out tells the kind of a story in the way it likes. The piece has crowded the Hudson Theatre for

twenty-three weeks.
"A Lady's Name" is farce of a high and brisk order to Marie Tempest adds the distinc tion of the rarest kind of high comedy acting. But such a dis-tinguished artist could even im-part the quality of high comedy to a play more farcical than that at the Maxine Elliott Theatre.

The Comedy Theatre has proved a delightful frame for the witty and uncommon dramas of the Washington Square Players, who are finding great success in their new home.

T is easy enough to understand comedians to keep the Follies popuwhy Mr. Ziegfeld's annual enter- lar for the next six months. And that tainment at the New Amsterdam | ought to satisfy not only Mr. Ziegfeld

same gentleman which goes on appar- been lovelier in design and color than ently without cessation from month to those worn by the women in this summonth on the roof-should have be- mer's edition of a popular piece. Joseph come every year a great feast to the Urban again combines his Viennese eye and less and less a comic travesty secessionist art with any period of hisof current events. Beauty in any of tory, however inappropriate it may be. the forms in which it appears trium- Even in the Capulet household the phant in the Follies is more easily columns within the balcony must have their inevitable conventional orna-For all the qualities that go to make mentation. Mr. Urban's work is alup the esthetic charm of these beau- ways so strongly suggestive not only tiful productions may be acquired by of art nouveau, which might be enough the expenditure of money. There are in itself, but of German art nouveau plenty of Urbans at hand. sliks and that its appearance in an Italian paisatins are to be had by the yard or ace of the Middle Ages seems even the acre, and the human body, less appropriate than in scenes of Elizabethan England. But this is Mr.
Urban's day, and perhaps it is not important to be the single voice in the wilderness when there is such acclaim wilderness when there is such acclaim or "Civilization" that the moving pictors of all that he wilderness of all that it is entertain. Shake-he wilderness in Shake-he wilderness of age that it he best provided that it be entertain.

I love my Shakespeare so dearly is that I knew him from almost my to all that I knew him from almost my to all that I knew him from almost my to all that I knew him from almost my to all that I knew him from almost my to all that I knew him from almost my to all that I knew him from almost my to all that I knew him from almost my to all that I knew him from alm whether it is to be exploited in a sweat- Elizabethan England. But this is Mr. shop or glorified as a thing of beauty | Urban's day, and perhaps it is not imon the stage, is the cheapest commod-portant to be the single voice in the sive scale of "The Fall of a Nation" But the originality and genius that reside in the noodle, say, of George in the noodle, say, of

it seems possible to detect some ten- It is not probable that the number of bright sky, or a change of morning dencies which may result in a reason- these pictures will be so great as to to night on the back cloth. While latest review that nothing evidently interests and amuses it so much as able adjustment of the relation be- imperil the prosperity of the drama. the actors are developing some iminterests and amuses it so much as tween the two forms of entertainment. Indeed, there has been less opposition dience are watching the character fun. So Mr. Cohan remains or melodrama produced in the studio from the cinema theatre. Its rivals has long ago passed from the first have been decreased by the disappear- deplored the lack of scenery and quote class of moving picture plays. It is ance of all but the most elaborate and the speeches of Chorus in Henry V. both in the matter of dialogue and in the 5 and 10 cent theatre which alone the arrangement of the scenes.

Class of moving picture plays. It is ance of all but the most elaborate and to prove their case—well, to me the most beautiful of the moving picture plays. It is ance of all but the most elaborate and to prove their case—well, to me the arrangement of the scenes. dares to offer these nowadays. In ture pieces. So the theatre now feels He says, 'Can this cockpit hold the That large part of the community this particular field the spoken drama less than it did a few years ago the vasty fields of France? or may we which gratefully accepts its amuse. is still able to hold its own. There is competition of the camera. It is only cram into this wooden O the very ment from Mr. Ziegfeld and would no terror of the competition of the in its most triumphant manifestations casques that did affright the air at

below the standard of their predeces- Why S. R.O. Sign Is Seldom Out for Shakespeare Plays of for a muse of fire, that inight ascend

thoritative in his fun after a while. It actor in the plays of Shakespeare, has is idle to deny that Leon Errol is just been telling some of the thoughts missed. Fanny Brice's imitation of which the works of the great bard a dress rehearsal the manager has a dress rehearsal the manager has a thousand parts divide one man, and a thousand parts divide one man, and Anna Pavlowa is inimitable, and all awaken in the mind of one who has found that the final curtain cannot pos- a thousand parts divide one man, and the Ballet Russe burlesque is most interpreted them so frequently. He re- sibiy ring down till after midnight and make imaginary puissance. For 'tis diverting. Ina Claire is clever in cently made the following observations proceeds not to eliminate or simplify her imitations, which were always the at the meeting of the representatives scenes of the play. Scenery represents jumping o'er times, turning the accombest thing she could do besides look of the Shakespeare clubs of this city.

mildly decorative. So there are with He said:

mensy, and so has the respect of the plishment of many years into an manager, but he gets his Shakespeare hour glass."

And then again listen

a remarkably skilful interpreter of the public do not generally care for is lightly treated. Injudicious cutting Shakespeare and realize how hopeless so-called "modern dances," enough Shakespeare. My own impression is tragedy of 'Romeo and Juliet.' After scenery. Here Mr. Calvert recited ansons for this. Many, I believe, have In my opinion he is a great enter-Another reason may be that when they do see him he has been so cut or distorted that there is very little of his original play left. More often than not they see him presented by a star who, being assured (as a favorite actor with the public) of a certain amount of support, is anxious lct. Romeo, Macbeth, or if the star is the feminine gender such parts as Juliet, Rosalind, Portia, &c., who use the play as a vehicle to display their own particular lalents and firmly believe that the public are not interested in the rest of the cust-and they, the public, leave the theatre after the performance, saying that their hero or heroine as the case may be was fine-

but the play was poor, and probably add. 'I don't care much for Shake-"Another reason may be that it is a general rule to overburden the play

his heavy scenery but to cut out whole Bernard Granville and Carl Randall, "There is an impression that the for nothing, and being so lightly got to this glorious word painting of that they who see most of his works the deaths of Mercutio and Tybalt other portion of Chorus's speech. that are earnestly and reverently pre-Montague with their wives and the to the actor and not the pageant massented simply adore them, but the Prince take part in which the Prince ter or the scenic artist. The actor's great bulk of the public seem to stay pronounces the decree of banishment art is the art of imagination and if away. There are probably many rea- on the absent Romeo. It is of great the actors are worthy the audience dramatic value and must be restored. will not miss the scenery. Now there Also another scene frequently left out, is another essential to a good per never even seen him played, having in which the audience learns the rea- formance that over and over again heard that his plays are dull, and do son why Romeo does not receive the is lacking on the stage of to-day, and not trouble to ascertain for themselves. Friar's letter. This is most important particularly so in Shakespeare. and then again at the end of the essential was present in the Daly replay the reconciliation of Capulet and pertoire company, and the company Montague over the dead bodies of

WHERE TO DANCE.

The Dolly Sisters may be the best dancers on the New Am sterdam Roof in the Ziegfeld Midnight Frolic, but they do not do all of it. They have to make way for the others occasionally, and the public does get a chance to take a few steps. Will Rogers, William Rock and Frances White and the Arnaut Brothers are still on the list of entertainers.

the Montmartre at Midnight there is excellent music. There is also dancing by Albert Samaya, and every othe condition suited to the enjoyment of the most exacting cabaret fre-

cation that he is able to impart to a dience than his adrenments of the struggles of physical forces and the struggles of physical forces and the whereas it is essential to the play father was the stage manager. my produced out of a repertoire represents. speken drama.

speken Henry Irving.

which pervades all his great tragedies. joyed it hugely. It was no highbrow

Romeo and Juliet have not died in classic to them. It was an entertain-

lasting peace. Now as the stars who the old boy Prospero was doing when

play Romeo and Juliet have nothing he brought Ferdinand to meet his

success of the plays as a whole if Shakespeare asked them to do in the

sake, simply and reverently, and the I am certain that many of them will

say in these scenes they eliminate daughter Miranda. They followed

When you have time read Ferdinand through all his trials and

beautiful and human when the King of Naples put Mi-

'The Tempest,' which, by the way.

I desire to stage, would never have been produced but for the

untiring efforts of my friend

John Corbin, who worked for some

years to that effect. During the run

of that play, which continued two weeks longer than was originally in-

tended, some 50,000 people attended, of

whom 20,000 were children. They en-

ment; they loved it. They knew what

big round of applause, which never

NOW FOR THE

WINTER GARDEN SHOW

The Winter Garden's annual

summer production, "The Pass-ing Show of 1916," will have its

Broadway premier Thursday eve-

ning, June 22. The large cast includes many well known players and a few "dark horses," the complete list being as follows:

Frances Demarest, Swor and Mack, Fred Walton, William

Philbrick. Elida Morris, Timberg

and Darling, Hussey and Boyle, Dolly Hackett, George Baldwin. Mabel Ford, Dora Ford, Saranoff James Clemons, Ruth Randall, Stella Hoban, Ma-Belle, Bert

Wahl, Stuart Jackson, Five Vio

Godfrey and Thamara Swirsky.

in Beauties, Augusta Dean, Bly

Brown, Billie De Hon, Dorothy

The production, which is a

summer revue, is in a prologue,

two acts and fourteen scenes. It

author of the book and lyrics. Sigmund Romberg and Otto Mot-

an are the composers. J. C.

Huffman has staged the spectacle.

while Allen K. Foster arranged

the musical numbers and the

the fifth Winter Garden produc-

tion to bear this title, is a combi

nation of scenes made up from

plays, musical comedies, numer-

ous episodes and travesties of

current topics which have come

within the notice of the public

during the past season. Public

characters, too, fall under notice.

a feast of feminine loveliness

such as has never been beheld at

the Winter Garden before. At-

tractive maidens from various

productions recently closed for

the summer, and many new ones, have been added to the list of

decorative features, and alto-gether the picture will be one

ong to be remembered. Incidental

to the action is a ballet of which

Countess Thamara Swirsky, for-merly of the Metropolitan Opera

House, and premiere-danseuse-to-be of the new Chicago Opera

Company, will be the leading

spirit. The orchestra, as usual, is under the direction of Oscar

The management has prepared

The Passing Show of 1916,"

Wynn, Florence Moore,

Jay Brennan, Dorothy

condition of the cinema theatres the films possess a field all their own. turns to it. So it is with a very "Some people say that Shakespeare

FIELD IN

indiscriminate cuttings so fatal to the the house.

the time permitted. Surely Shake- Chorus speeches.

Romeo and Juliet, in which Shake-

speare shows that wonderful optimism

speare should be played for his own

that the cinema may be regarded as Agincourt? Well, if you had the wealth of a Rockefeller you couldn't do it, and even if these were possible Chorus asks his audiences to help the dramatist with their imagination. As

among the women comedians. Bert

Williams will be more mellow and au
Louis Calvert, who is an experienced with such an excess of scenery toften And monarchs to behold the swelling

your thoughts that must now deck our kings. Carry them here and there; s a fatal error. Take, for instance, the it would be to reproduce it by mere "No, the stage essentially belongs

analyze it, felt the effect and loved it and that was-well I have only one that will adequately express what I mean, and a friend of mine who holds a high position has begged me not to use it but to choose some other word more indicative of the high purpose of my speech about Shakespeare, but I am ready to suffer for it. It is a word used in connection with football and baseball, and that is, teamwork. It is an honest English phrase and nothing to me expresses the idea of a body of actors working in unison, helping each other to get the best out of their respective parts and all working unselfishly for the good of the whole. And that can only be done by time. When actors have grown to know each other in the same company by playing many parts toWhere Music Helps Some!

The present and latest of the The present and latest of the Ziegfeld Follies—the tenth edition as a matter of fact—is crowding the New Amsterdam Theatre and will probably continue to do so for the rest of the summer. Bert Williams and Sam Hardy are among the comedians, and there is nobody funnier than Theatre Brice on the stars to day. Fanny Brice on the stage to-day. So there is every element, with the beauty so strongly repre-sented, that makes these enter-

tainments a great success.
Grace Field's dancing in
"Molly O" at the Cort Theatre is
as graceful and beautiful as the metropolitan stage has seen in a long time. It is by no means true that the best of the dancers have emy of the Marien Theatre at Petrograd.

Petrograd.

Beth Lydy, whose singing in "Step This Way" is a fine foil to the fun of Lew Fields, used to take part in "Alone at Last," usually singing when Margaret Macnara felt the need of a rest. Miss Lydy not only has a fresh and beautiful soprano voice, but she is said to be descended from an Indian tribe, which ought to put her among the first families of this country.

There are some very clever lyrics in "Very Good, Eddie," and such rhymes as that which speak of the "good, kind clergyman" when there is in the line before the phrase ending in "urge a man" are out of the ordinary in musical plays. But "Very Good Eddie" is out of the ordinary in more ways than one, else it could not have prospered so long.

have acted in the first five and saw Who and why is May Tully?

my father as Timon. They are fine plays and every effort should be made Victoria, B. C., and educated at McGill have acted in the first five and saw to have them regularly on the stage. University, Montreal. Her parents went to the Klondike in the first gold there, for Shakespeare wrote for the stage and not for the study, and it is men and women through our knowl- John Emerson. After graduating she and women they will become."

FOR THE ONE ACT PLAYS.

Theatres Is Gingsley's Dream.

become the apostles of the well written Then she played leading roles in one act play to the public which has several good plays, including "Cashel feared the tiny playhouses and neigh-Byron's Profession." Going into vaudespeech at the end of the play and then randa's hand in that of Ferdinand and you will realize what a sacrilege it is blessed them they burst forth into a borhood theatres as "highbrow," that ville with James J. Corbett in "A Thief is to say, the abomination of theatrical in the Night" she made a hit with "I could enumerate scores of these came when only grownups were in desolation.

were shown in special and more or less ture. With Matthew White she wrote thorus speeches.
"They used their imaginations and audiences last season that the high played for several seasons. She folsake, simply and reverently, and the I am certain that many of them will command of big time vaudeville began lowed with a "single" in which she cutting should be done by a loving hold this play in their memories when to realize that here was a great open-recited Kipling and did character hand and as sparingly as possible—
and that only in lengthy speeches.

I think perhaps the reason and that only in lengthy speeches.

"In championing the cause of ville and legitimate experience and an the service of the profession. Hence as I have memorized it. Shakespeare you must think I am de-crying other forms of theatrical enter-will be manager and director of the the Palace players the Keith people will have it. Marguerite Farrell is no tainment, but it seems to me that they company. Here are the punch points get a very fair measure of public support and our poor bard except in this company. Here are the punch points have picked an expert who is sketch-wise as a result of firsthand authorplayers at Wallick's, and to the likes of her calling hers. particular year gets little or none.

eight weeks of accepted material in reserve. Four sketches are to be ready for production at all times. That is, four playlets will be fully rehearsed, thus giving the Palace management a great radius of time in securing capa-ble artists for the casts. Among the players who will be featured will be Emily Ann Wellman, Florence Roberts, Olive Wynham, Jane Grey, Laura Hope Crews, Charles Cherry, Conway Tearle, George Parsons, Harry Woodruff, George Fawcett. other representative artists have given their word to cooperate with the Palace players. Among the authors will be Joseph Conrad, John Galesworthy, Lord Dunsany, Bayard Veiller, Irvin Cobb, Rupert Hughes, Philip Bartholomae, Bozeman Bulger. Fine one act and authors are asked to send scripts to Miss May Tully, 1482 Broadway. They will in every case be conscientiously read. Liberal royalties will be paid on all productions.

Over in Jersey City a subsidiary company of clever players will first play accepted sketches and the parent company from the Palace will wit-ness the performance. If the sketch passes on this preliminary production it will at once go into rehearsal by the Palace and the public expresses approval it will be recast and sent upon a tour of the Keith and Orpheum circuits with a permanent company. This naturally will not displease the authors. The productions will be of the highest Palace standard. That is the gist of the campaign to rob the nieghborhood theatres of their own one best bet, the good one act play, and present it in vaudeville. A half hour of good drama brilliantly played it acceptable to every audience. Palace players have the ball at their feet and it is up to them and May

our duty to look at it that the younger and coming to New York entered Mrs. generation have an opportunity of Wheateroft's Dramatic School. Among witnessing them. We are all better her teachers were Rachel Crothers and edge of Shakespeare and the more our became leading woman of the southern children see his plays the better men "The Christian" company at \$18 per week. The season following she had the unique experience of being pro--first on the left end-in "The Good Company to Act Them in Keith Old Summer Time." Her standing in plus ultra. She uttered the free verse E. F. Albee and A. Paul Keith are to line: "Here comes Johnny Jones!"

esolation. two-a-day fans and the Keith people so many brilliantly written playlets asked her to present herself as a fea-There are very few scenes in Shake- I love my Shakespeare so dearly is the best provided that it be entertain- Freedom" which was a riotous comedy

a: 'King John,' 'Richard II.,' 'Coriolanus,' the first and second parts of Classifying a New Flower Henry IV.,' 'Timon of Athens'? I in the Theatrical Garden and a laugh in her eye that would a lad awake long after the stars

The blossoming of a new flower in cousin, Charlotte Crampton, who sixty- gone to bed. Good luck to y the theatrical garden is usually a cause of considerable comment, both among the laity and the professionals. Cause of considerable comment, both among the laity and the professionals. among the laity and the professionals, and there is usually a scurrying to classify it according to species. The latest bud to blow its petals in the faces of first nighters is Miss Marguerite Farrell, with Lew Fields in "Step This Way" at the Shubert Thea-

"Step This Way" at the Shubert Theatre. The particular bud which Miss Farrell represented in name, heritage and her song "Kelly" is naturally the shamrock, and the particular habitat a considerable length of time, longer to sing but to act, semi-obscurity, though she at one lege Girls." Manhattan Opera House, and later anpeared in a leading role in Sousa's

brief career at the Broadway Theatre. "My present opportunity all came about through the appreciation of Lew Fields, when I played fust ahead of Weber and Fields at the Palace Music Hall, Chicago, last January," said Miss Farrell last night in her dressing room at the Shubert Theatre. "Weber and stood in the wings waiting his turn during the season of 1910-11 within four months I would be playing houses of the East.

"How did I begin and what have My first

where she has been in the process of vaudeville sketch by James Houran budding was in the Keith, or more So it was that I had emerged as t professionally, the big time houses, were from the chorus. In this skete In fact, Miss Farrell has been in bud I was given an opportunity not only than a girl of her talent and person- closed I just sat still again. Then B. ality should be, but the abortive in- A. Rolfe, who is now a moving plo fluence of a surcharged Broadway at- ture producer, sent for me and offer mosphere has kept her in a state of me a position as one of The Four C. time appeared in grand opera during very valuable experience, for I had a the Oscar Hammerstein regime at the individual song number and eccentr dance, and worked besides with the three other girls. As I had begun m "The American Maid," which had a career with teaching my feet to a properly I decided that it was about time that I gave my voice a chance and see what I could do in the way of cultivating it. After spending th entire summer, six years ago, bust engaged with my voice I decided was a singer, and nothing short grand opera was good enough for me So one day I went down and called o Fields were on the bill at the Palace Mr. Oscar Hammerstein at the Manhat and followed my act, and as Mr. Fields tan Opera House. I was accepted, and he observed my performance. After twenty-eight operas at the Manhattan two or three days Mr. Fields, who was As I had a good working knowledge a whole souled, appreciative person, of French and Italian this, after all called me aside and said: 'Miss Far- was not such a difficult matter as or rell. I want to compliment you on might imagine. But one season your performance. I think you are opera seemed quite enough for me; a very talented girl and the next time I sat down again and waited. I did no I put on a musical plece in New York wait long before vandeville again I am going to give you an oppor- beckoned me. In June, 1912, I played I thanked Mr. Fields for his at Hammerstein's Victoria, and wry kindness, but I had little notion that many of the principal vaudeville with him at the Shubert Theatre. I gave out, and I rested for six months. sincerely hope that I have justified Becoming restless and being offered Mr. Fields's faith and appreciation of position to sing in cabaret at the Cafe Beaux Arts I accepted.
"John Cort heard me there on

been my experiences on the stage? night, sent for me, and offered me a actions of becoming an two years contract which I signed. My actress doubtless grew out of hearing first position with Mr. Cort was in the my mother narrate stories of her role of Hypatia in 'Miss Princess,' with ON THE SCREENS

Strand Theatre this week posesses a special interest in vie of the fact that "The Clown which is to be presented there said by the Jesse Lasky Compa to be one of its finest offer It is especially praised as a cal and clear scenario. Mario Fairfax is the author of it as Victor Moore will act the lead ing role. "Diana the Huntress will follow this.

Frank Keenan will come bac to the Rialto Theatre to-day i "The Phantom," which is said t show to great advantage his pa culiar dramatic methods before the camera. There will be the customary musical offerings an comic as well as topical films w add variety to the programme.

William A. Brady says that the picture play made from Murger's will show at the New York Thea. tre to-morrow afternoon, repre movie should be. It was made at Fort Lee under the direction of Albert Capellani. The picture regarded as so fine that it will, contrary to the rule at the New York, be played on two days instead of one.
Theda Bara will cease from

rheda Bara will cease from vampiring this afternoon to play the heroine of "East Lynne" at the Academy of Music. This popular novel, which was acted for years as "Miss Multon" as well as "East Lynne," will be seen for the first time on the screen.

The popular picture plays which are still to be seen in New York are: "How Britain Prepared" at the Lyceum, stirring pictures of the finest use of the cinema; "Civilization" at the Cri. terion, war pictures of great im-pressiveness; "The Fall of a Na-tion" at the Liberty, pictures of great technical beauty.

"Ramona" returns to New York and will be seen at the Standard Theatre. Billie Burke at the Globe The a condensed version of Vadis."

Sir Herbert Tree, who is most impressive film actor, me be seen this week in the version of "Macbeth" which has attracted so much attention. There are two performances daily.

Louise Huff is the star of "Destiny's Toy," which will be seen at the Broadway Theatre this week. It was written for her by John O'Brien. It is encouraging to know that the play has its scenes on the seashore, since there is no natural element which is so grateful to the camera as water. It always takes beautifully, and there may be good pictures ex-

the likes of her calling hersel guerite, when its Maggie or ing for all the world as though feet were treading the sod her mot kept green. With a smile on her l

THE TWO-A-DAY.

White, who were in the Zle Follies this time a year der that the classic and the ern dancing may be picture contrasted Theodor Kasl Vlasta Maslova will step week with their Russian Green: Other familiar actors of established c Harry Green, the Twel Mechanics, who were or features of the San ! fair: White and Clayte

man, Nat Nazarro and Ruth Roye, Minnie Milt Collins, Stan-Sta Caits and the Jordan be on the programme onial Theatre this we a programme makes it understand of course theatre is kept open thi so much longer than unaddition to all this sweet light, there will be "When My Children?" which is a play with a purpose.

A new feature every the rule at the Columbia where "Hello New York ing the most popular of Lew Kelly, Lon Haskell Tenbrooks, Ernest Otto Sheridan and Nettie Nelproved great favorites. 10 powers are added every